

Melodic Resolutions of any Tone of the Fully Diminished 7th Chord

| ↘ Major 2nd | | | | | | ↘ Minor 2nd | | | Unison | | | ↗ Minor 2nd | | | | | ↗ Major 2nd | | | |
|-------------|---|---|---|---|---|-------------|---|---|--------|---|---|-------------|---|---|---|---|-------------|---|---|---|
| | | | | | | | | | | | | | | | | | | ③ | 5 | ⑤ |
| | | | | | | | | | | | | 1 | ① | 3 | ③ | 5 | ⑤ | | | |
| | | | | | | | | | 1 | ① | 3 | | | | | | | | | |
| | | | | | | ③ | 5 | ⑤ | | | | | | | | | | | | |
| 1 | ① | 3 | ③ | 5 | ⑤ | | | | | | | | | | | | | | | |

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | A | A | P | P | P | A | A | A | P | P | P | A | A | A | P | P | P | A | A | A |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

Notable Patterns

○ → of a Major Chord

P → Plagal

A → Authentic

1 → root of the resolution chord

3 → third of the resolution chord

5 → fifth of the resolution chord

Melodic move → part and quality of the resolution chord

↗ m2 → 1st, 3rd, or 5th tone of the minor or Major triad

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↗ M2 → 3rd of the Major; 5th of the minor or Major triad

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When moving ↗ m2 or ↘ M2, and to the 3rd of the Major, 5th of the minor or Major triad, the cadence is Plagal.

When moving ↗ M2 or ↘ m2, to the 1st of the minor or Major, or to the 3rd of the minor, the cadence is Authentic.

Notice how the ③5⑤ and the 1①3 are grouped relative to the melodic move and cadence.